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HOW LIFE IN
MINNESOTA
PREPARED HER
FOR FAME

Lizzo

Clawgarita



MIXOLOGY: Mix Avión Silver and mango hard seltzer. Add a splash of orange juice and triple sec. Garnish with lemon and lime.

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FAVORITE MUSIC ARTIST: The Lawrence Arms

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BARTENDER
OF THE WEEK

Alex



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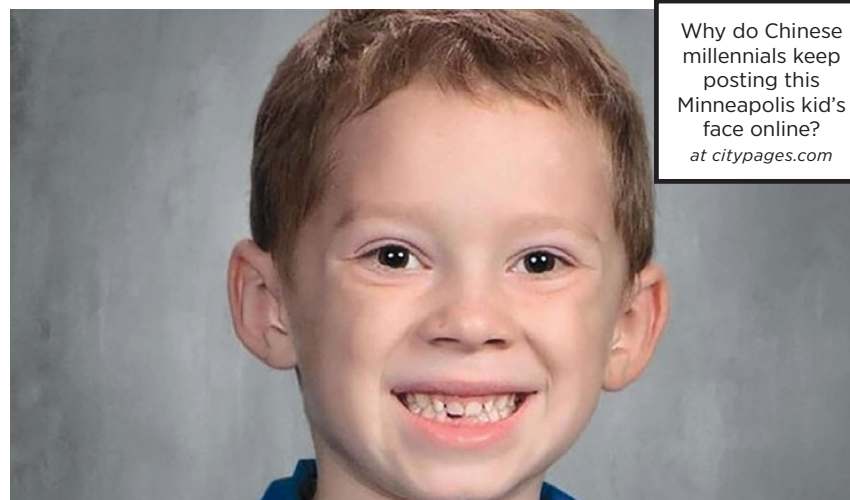
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THE SHORTLIST



BRIAN PETERSON, STAR TRIBUNE

THE STAT SHEET:

\$100,589

Average total debt of millennials in Minnesota, who have the highest average credit score in the country

70

Percentage of Americans who say they would vote for an LGBT president

28th

Minnesota's ranking among state gas taxes, at 28 cents a gallon

23

Percentage of American news reporting jobs killed off in the last decade

“In other words, our Minnesota Twins have terrible taste in music?”

Reader Mac Riddel responds to “Grading the 2019 Minnesota Twins’ walk-up songs,” at citypages.com.

WOMEN & GUNS

LAST WEEK, THE U.S. HOUSE passed the Violence Against Women Act, which bars those convicted of stalking or domestic violence from owning guns. Research shows that when firearms are added to abuse, the risk of murder leaps by 500 percent.

But a stunning 158 members actually voted against it. Among them were Minnesota Republicans Jim Hagedorn and Tom Emmer, and Democrat Collin Peterson. Even if you’re a wife beater or an obsessive creeper, some still believe you deserve more consideration than the safety of women.

Worse, there’s a chance the act may never become law. It still must pass the Republican-controlled Senate. And if it overcomes that barrier, it will also need the signature of a president who’s been accused by 23 women of sexual harassment and abuse.

POPULAR STORIES AT CITYPAGES.COM

Why is Donald Trump making up stuff about the **GREAT LAKES**?

Minneapolis’ **SEA SALT EATERY** announces 2019 opening date

Bad wigs and worse acting in **MÖTLEY CRÜE BIOPIC** ‘The Dirt’

Two Minnesota **VETS REFUSE TO TREAT** an animal from a no-kill farm sanctuary

WARROAD COP JOSHUA DEMMERLY charged with stalking, kidnapping, sex assault

KILLER CORN

Forget the water pollution. The toxic air may even be more deadly.

University of Minnesota engineering professor Jason Hill would like you to know that corn can kill you. He's not saying corn itself is dangerous. It's the way we grow it.

He's the lead author of a recent study showing that, annually, about 4,300 Americans die due to air pollution related to corn production.

"When we think of air pollution, what typically comes to mind is burning coal," he says. But he estimates that growing corn causes about 4 percent of deaths due to the reduction in air quality.

The real culprit is the nitrogen corn needs to grow. Some ends up being released into the air as ammonia, combining with other substances to form fine particles. These particles then drift into more densely populated areas, where they can accumulate in the body and cause heart attacks and cancer.

Most corn is produced in the Midwest: Illinois, Ohio, Nebraska, and around our neck of the woods. But in places where it's produced in lower quantities and less-efficient soil—places that need to rely more on those nitrogen fertilizers—Hill says the damage to human health can cost more than the value of the corn itself.

This isn't to say you should immediately cut corn out of your life. Hill and his co-authors just picked corn for a preliminary study because it's the most widely produced feed grain in the United States. Last year, we used 90 million acres of farmland to grow 14 billion bushels, and it's heavily subsidized. To find out just what agriculture as a whole costs us in air pollution, Hill is going to need a lot more data.

"Stay tuned," he says.

Americans don't actually eat that much corn. Ninety percent ends up as either



DAVID JOLES, STAR TRIBUNE

food for livestock or ethanol. If this study is trying to reach anybody, it's the farmers who purchase corn for their animals, and the lawmakers who could consider regulating how it's grown. There are ways to keep more nitrogen in the soil and let less of it become poisonous ammonia.

"It would be a good thing for farmers, too," he says. "They don't want

their money essentially going up into the atmosphere."

And they certainly don't want to end up giving somebody cancer. Once we put a number value on that cost to human life, Hill says, maybe we can get serious about making it smaller.

"This is not about only our own health, but the health of others," he says. —HANNAH JONES

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MAY 10



**Thornetta
Davis**

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Blues

MAY 11



Della Mae
EP Release Show

All-women
Americana All-stars

MAY 12



**66: Talkin'
Bout My
Generation**

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Bradley Greenwald,
Diana Grasselli
& Dan Chouinard

MAY 13



Lizz Wright

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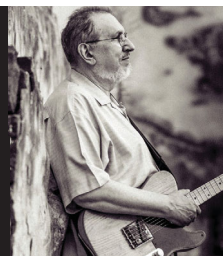
MAY 15



**David
Bromberg
Quintet**

Six String Superman

MAY 16-17



**Patty &
Ricky
Peterson**

feat. Paul Peterson
& Sean Turner

MAY 18



**Joan
Osborne**
Sings the Songs
of Bob Dylan

MAY 21-22



**Patricia
Barber**

Postmodern Jazz
Diva

MAY 23



**Matt Wilson
& His
Orchestra**

Beloved Local Artist

MAY 24



**Elvin
Bishop's Big
Fun Trio**

Blues Guitar Legend

MAY 29



**Jenny and the
Mexicats**

New School Retro
Swing

MAY 30



**Kelly
Finnigan &
The Atonements**

Soul Music
Revivalist

JUN 2



**Morgan
James**
"From White to
Blue" Tour

JUN 4



**Reckless
Kelly**

Grammy-winning
Alt-Country Rock

JUN 5



**Al Stewart
w/The Empty
Pockets**

Folk Rock Pioneer

JUN 6-7



Ana Popovic

Blistering Blues
Guitar

JUN 8-9



**Bettye
LaVette**

Soul R&B Royalty

JUN 10



**Maceo
Parker**

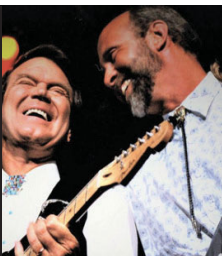
Funk Saxophone
Legend

JUN 11



**Jeff Dayton
Band: A
Salute to Glen
Campbell**

JUN 13



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Jazz Pioneer

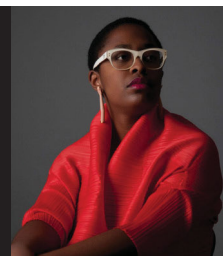
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LIZZO

HOW LIFE IN MINNESOTA PREPARED HER FOR FAME

Lizzo is everywhere these days. She's on your TV, bounding through the audience in a bright pink outfit while performing her new single "Juice" on *The Ellen Show*. She's on magazine racks, sprawling in fishnets and lingerie for *Playboy* as that antiquated mag races to adjust to changing standards

of beauty. And she is online—extremely online—whether twerking giddily on Instagram or sassily recreating the jazz flute scene from *Anchorman* in response to an in-character taunt from Will Ferrell.

Celebs and brands want to befriend Lizzo, associate themselves with Lizzo, establish themselves as Lizzo-adjacent. She exudes her own personal kind of cool—a hard-won but casually displayed confidence,

an overflowing good humor that won't stop her from calling b.s. if you step to her—that everyone hopes will rub off on them. And, let's not be proud about it: That includes us. Minneapolis is plenty quick to mention that we're the city she called home

for five years.

But Lizzo is also, at this particular moment, in one particular place, and it's ain't Minneapolis. It's Los Angeles,

where she's taking a short break from listening to mixes of her upcoming major-label full-length debut, *Cuz I Love You*, to discuss her plans for the months ahead by phone. The album drops next week, just eight days before her 31st birthday; then she goes on a headlining tour that will bring her to the Palace Theatre on May 5.

That St. Paul concert will be Lizzo's first time around these parts in a while. She doesn't get back much, she admits. Lizzo has friends in Minnesota. Lizzo has history in Minnesota. But when she's

By **KEITH HARRIS**

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MAY 04 ADVENTURE CLUB W/ MIDNIGHT T, TYNAN & MORE 	MAY 05 BOBAFLEX W/ DARK SKY CHOIR 	MAY 10 CLOZEE W/ THRIFTWORKS, AXEL THESLEFF & MORE 	MAY 10 PERTURBATOR W/ GOST 
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not on tour, there's only one thing that brings her back here consistently: Lizzo has dentists in Minnesota. "My dentists are amazing," she says. "So I do try to get back there and get my teeth cleaned."

When Melissa Jefferson originally moved to Minneapolis, the quality of our local dentistry was the least of her concerns. In 2010 Lizzo was the former flute player of a defunct Detroit indie-prog band; she'd just moved back in with her mom in Denver after her father passed away. She had one creative outlet remaining: "I'd been writing songs via like, the fuckin', not even Facetime back then—it was like iChat or whatever," she says of her earliest interstate collaborations with Minneapolis producer Johnny Lewis, aka

"I never wanted to move to L.A.," Lizzo says now. "L.A. was one of those obligatory things. It was this temporary thing that became, 'Well, I'm still here.'"

Lizzo had two good reasons to go west in 2016. She'd just signed with Atlantic Records and had begun recording music for the label with producer Ricky Reed, whom she credited at the time for developing her vocal range. What's more, MTV, once again attempting to re-re-brand itself, hired Lizzo to host its short-lived music show *Wonderland*.

But L.A. presented Lizzo with a much different creative dynamic than the one that had helped her flourish before. Minneapolis, she points out, is where she learned the art of collaboration. "I was

*"A&Rs are like,
'You clearly have a vision.' I'm like,
'Yeah, bitch, I have a vision. I've been
visualizing and making that vision
manifest for years.'"*

Larva Ink. He offered to let her crash at his folks' place in Edina. She couldn't think of a less bad alternative.

"I knew literally nobody and I knew of nobody in Minneapolis," she says. "But I went to South by Southwest right before I moved and every person I met was from Minneapolis, every band was from Minneapolis, and I was like, 'What the hell? There's something goin' on up there.'"

Beginning with Larva Ink in 2011, the new transplant quickly forged a bond with Minneapolis audiences and musicians. In 2012, her group the Chalice won City Pages' annual Picked to Click best new artist poll. The following year, her new group Grrrl Prty placed third in the poll—which Lizzo won as a solo artist. She recorded her first solo album, *Lizzobangers*, with Doomtree's Lazerbeak that year; two years after that she hied off to Eau Claire to record her follow-up at Justin Vernon's April Base studio with BJ Burton. In between those sessions she found time for a pit stop in Chanhassen to record a track for Prince's album with 3rdeyegirl, *Plectrumelectrum*, at Paisley Park.

In short, if you jotted down a list of things any musician would want to accomplish in Minneapolis, by 2016 Lizzo would probably have crossed off every item. But as the title of *Big Grrrl Small World* implied, she was outgrowing her local-star status. The big grrrl needed a bigger world, and the next step was inevitable, even if not necessarily a dream come true.

able to bring my style together there, to get comfortable with myself," she says. In L.A., she soon learned, a creative team worked together differently. "Minneapolis is like a collaboration of the vibe, a musical collaboration," she says. "In L.A., it's more a collaboration of the mind. At the end of the day, you don't hear every person that was involved. You just hear the artist. But in Minneapolis, you can hear every single artist involved when you collaborate."

"L.A. added polish" to her sound, Lizzo says. But at first the art-by-committee style that creates today's pop felt like it was contorting her music into distinctly un-Lizzo-like shapes. "When you get to L.A. and you're in these songwriter rooms, they overthink a lot of the lyrics," she says. "I did that for a few years when I moved here. There was a lot of thought process that went into that music. And I tried it out and it just wasn't for me. I'm not an overthinker. I'm off the cuff."

Helmed by Reed, Lizzo's first major-label EP, *Coconut Oil*, came out in 2016, driven by the anthem "Good as Hell," which brought her wider exposure when it landed on the soundtrack to *Barbershop: The Next Cut*. But the experience left her unsettled, and she had to get out of town.

"I went to Atlanta and I made a bunch of music before this album and that really gave me a lot of freedom, to just really get back to my roots, and be myself, regain my fearlessness," she says. After her stint in Atlanta, she was more "able to trust


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CARLOS GONZALES / STAR TRIBUNE

my instincts. I was like, 'This is what I want to say,' and they were like, 'Well, fuckin' say it.'

It's a little hard to imagine a Lizzo who doesn't trust her instincts, but the music industry has been known to throw even the deftest performers off their game. Pop stars, like gymnasts or ice skaters, start young, groomed as exploitable multi-talented entertainers. Lizzo entered the ring as an adult, already in her late twenties, which has presented her with advantages and disadvantages. "I know what I want," she says. "I think that that's something people say about me a lot in the industry—you know, A&Rs or creatives who work in these big buildings. They're like, 'Well, you clearly have a vision,' and I'm like, 'Yeah, bitch, I have a vision. I've been visualizing and making that vision manifest for years.'"

You can hear the fruits of that vision, the fearlessness she reacquired in her Atlanta sojourn, and that off-the-cuff personality expressed in the music on *Cuz I Love You*. And you can hear Lizzo meld the collaborative techniques she's acquired—Minneapolis-style and L.A.-style. The first single, "Juice," is another Reed production, helped out by a lively Quinn Wilson video that features Lizzo romping through a landscape of workout programs, late-night talk shows, and infomercials. The title track, produced and co-written by the rock band X Ambassadors, is a retro-soul ballad that's both heartfelt and knowingly over-the-top. "Tempo" rides a cool electronic beat from the pop/R&B producer Oak, and features a verse with Missy Elliott, whose idiosyncratic musical and visual style paved the way for a Lizzo as much as any MC.

Lizzo has since acclimated to her new hometown. "Living in Minneapolis for so long and understanding what having a local community feels like made it so much easier

Lizzo at the Palace in 2018

to transition to L.A. and not feel pressure to live in Hollywood, try to be in a scene that wasn't even designed for me," she says.

And she's benefitted emotionally from the fact that plenty of Minnesota musicians, some without label deals or industry hook-ups, have headed west in recent years to find freelance work. "I very much live in the 'Little Minneapolis' of L.A.," she says of the Echo Park neighborhood where she's settled. "I know that might make some people roll their eyes, but it's where a lot of people who move from the Midwest come, because it has the most community of any place in L.A., in my opinion. It's pretty chill."

Ever the collaborator, Lizzo credits much of her success to the team she works with, mostly women, most of whom have been with her for years, many of whom are from Minneapolis: hair stylist Shelby Swain, video director Quinn Wilson, supporting MC Sophia Eris. They've created a sort of collective identity. "They understand me," she says. "Anyone who comes into our group has to understand our DNA."

For a woman born in Houston, raised in Detroit, with family in Denver and roots in Minneapolis, those relationships take precedence over geography when it comes to defining herself. "I'm touring so much it doesn't even really feel like I'm here," she says of L.A. "I kind of don't really feel like I have a home, because I moved around so much when I was younger. Home is where music is, home is where my family is, home is where my girls are. I kind of feel at home on the road." And that could be anywhere.

Or everywhere. ☒

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DIVE IN

The 7 pillars of the St. Paul dive bar

BY BRITTANY CHAFFEE

In the 1880s, the term “dive bar” referred to an illegal drinking den, especially one located in a basement. By 1961, the dictionary definition of a “dive” was a disreputable resort for drinking.

More recently, in its 2010 guide to America’s greatest bars, *Playboy* referred to a dive bar as “a church for down-and-outers and those who romanticize them, a rare place where high and low rub elbows—bums and poets, thieves, and slumming celebrities. It’s a place that wears its history proudly.”

That, my friends, is pure poetry—though of course, not everyone sees it that way. I’ve also read that it’s tempting to speak too theoretically about dive bars, when really, they’re just a place to get a drink. (To those people, I say: May you choke on warm Hamm’s foam and get a chewy bar popcorn kernel stuck in your teeth.)

I love the fact that walking into a dive can feel like going down the stairs of my parents’ ’80s split-level home—the one with the shag carpet, the wallpaper mimicking real wood, the lit-up Budweiser signs, and the built-in corner bar with dusty Baileys bottles. My grandma had a basement like this, too. Hers was fully blanketed in cold black-and-white tiles, accented with a burnt-orange bar and gorgeous forest-green ash trays, lit like a 1970s detective sitcom.

St. Paul dives feel a little like a first home, an allusion to the past, a place to land after a long day. I’ve lived in St. Paul for years, and the bars I frequent are nostalgia nooks essenced with the smell of stale beer and hot Heggies cheese. The employees don’t give a shit about admiration, though they do command your respect. And most importantly, our St. Paul dive bars are always there, their tap lines heartlines for the slightly lost, angry, and true.

What it about these bars that make us feel the imperative pull of a lost past? After doing hours and hours of research (read: drinking Grain Belt and eating Heggies), I’ve come up with something of a dive bar checklist. Let’s call this the “seven unpretentious pillars” of the St. Paul dive.

Hamm’s history

St. Paul loves Hamm’s—who can blame us? The story of Hamm’s is the story of American beer. The brewery was founded by Theodore Hamm (a German immigrant) in the Midwest (Phalen Creek Valley, St. Paul) and expanded aggressively (South to Texas, and later to the coasts). Its memorable slogan—“From the Land of Sky Blue

The Dubliner Pub & Cafe



ALISA HETRICK

Waters”—is a glorious battle cry of leisure. Hamm’s and its rah-rah legacy hang proudly in nearly every St. Paul dive. Brunson’s, located in what was known in the 1850s as the Railroad Island neighborhood, is a hoppy and wholesome Hamm’s museum. Among the paraphernalia: one (1) very rare glowing Hamm’s motion “aged and aged, from moon to moon” starry skies sign, one (1) “Born in the Land of the Sky Blue Waters” ad banner, and one (1) life-size vintage sign of a lady dressed in white holding a tray of Hamm’s, to name a few.

Holiday decor year-round

St. Paul dives often have a certain glow—literally, due to the lights that were hung many Christmases ago. One of my favorites, Bogey’s Lounge, has tinsel wrapped around its wooden pillars that could’ve gone up in ’82. Half Time Rec outlines every framed Wild jersey and Paddy Shack Burger sign with lights, along with their entire ceiling. It’s an eight-lane highway of blinking rainbow. A Newcastle Brown bar sign lights up the back wall: “This Will Look Great In

Somebody’s Basement.” In general, during the holidays, St. Paul bars go all out, decking their interiors with whatever lights they can find—the tinsel misfits, if you will—and they blink and glow rainbow colors all over the place. A comforting, festive mess.

A little R&R

By that, we mean Regulars and Routine. The neon specials signs (hot turkey, corn, and mashed potatoes every Tuesday), the Saturday meat raffle crowd, the same bartender making \$5 bloody Marys behind the bar on Sundays—all pay homage to the comfort of the expected. You just know there’s a nacho cheese machine on the back bar plugged in next to a mini oven churning out fresh orders of \$8 Heggies. Joe and Stan’s, a great place to play trivia on Tuesday nights, is so endearingly predictable, albeit in ways that feel specific to St. Paul. One young gentleman shows up for trivia every week, and every week, programs the jukebox app to play “Kyrie” by Mr. Mister right as he walks in at around 7:45. Elsewhere on Tuesdays, the the Dubliner Pub & Cafe on University

has free Irish Céilí dancing, with live music and dozens of weekly dancers who light up the floor with their grandmas and children.

...and R&R

Drinks are Reliable and Retired. Your options rarely change, and sometimes the beer comes out a little warm from the tap. But that’s part of the charm—and why ordering an ice-cold Mich Golden Draft Light from the beer fridge with a glass of olives (hello, Minnesota martini) is always a great idea.

Family pride

Heritage and community are displayed on every surface, showcasing the humans who keep the place in business. J.R. Mac’s, a corner bar on West Seventh, has an entire wall dedicated to regulars; Shamrock’s walls are papered all the way up to the ceiling with local paraphernalia. These bars are museums of pride: shrines for Best Burger awards, local sports teams, beer favorites, and bar kickball league trophies.

The High Lives and the lowlives

As a crucial element in the neighborhood charm, dive bars are open to all kinds. You have old ladies coming in for bingo on Saturdays or early turkey dinner on Tuesdays, but also men at the end of the bar screaming, “WHY DON’T YOU SHAVE YOUR MOTHER’S BACK THEN!?” for no apparent reason. There’s the couple that gets too drunk and asks the waitress if she wants to have a threesome sometime. The men drinking Jameson straight at 8 a.m., after a night shift. The college kids here for karaoke because they heard this was the secretly great spot after midnight. The visitors from up north coming in for lunch after a Wild game.

An honest lack of effort

I’ve always thought if a dive bar is true, it will lack effort, and the rest will follow. The people who work there are honest realists; this is not a place for try-hards. No one cares if the beer list is up to date, the bathrooms are a little wet, or if the bartender needs a quick break for a smoke—so long your glass is full. The “get what you get” mentality is a comfort when your server slaps a napkin down and asks, “What can I get you, honey?” The laid-back attitude feels right, an element of the obvious that’s seeped into the dusty corners and Miller Light beer mirror smears. Ah, the old reliable truth of life. Nothing is perfect. Get used to it. ☒

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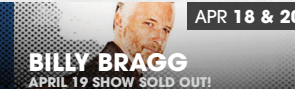
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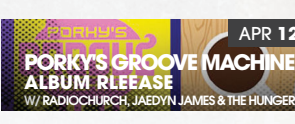
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THE MOTHER HIPPS



OWEN
W/ AHM



THE SCRATCH
DIRTY MCKENZIE & KING OTTO

A LIST

SATURDAY The adorable Dog Olympics return to the fairgrounds p. 16

SUNDAY Greek mythology goes modern at the Guthrie in *Metamorphoses* p. 19

Florists create arrangements inspired by Mia's collection for Art in Bloom.



©2018 MINNEAPOLIS INSTITUTE OF ART

WEDNESDAY 4.10

COMEDY RUBEN PAUL

RICK BRONSON'S HOUSE OF COMEDY
Comedian Ruben Paul is as recognizable to comedy fans overseas as he is in North America. "I love interacting with different types of people because that's how you learn," he tells an audience. "I went to China to find out I'd never had Chinese food before. I had no idea." On his last visit to Asia, he was touring with a couple of comics from Europe. "I'm from Los Angeles," he explains. "We have a big-ass Chinatown, so I'm an expert in Chinese food. And I'm the type of guy that, if I know the cuisine, I'll order for the whole table." He ordered a beef and broccoli and sweet and sour chicken for the table. "The waiter looks

at me like, 'What the hell are you talking about?' And then I ordered some General Tso's chicken. 'Who the hell is General Tso?' The most shocking revelation? "No fortune cookies. My whole life I thought some Asian dude was back there writing our fortunes!" 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$23. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

COMEDY J. ELVIS WEINSTEIN

ACME COMEDY CO.
"I'm always jumping around," says Minneapolis native J. Elvis Weinstein. "I'm sort of in transition right now. I'm not sure what the next big project is." On the standup front, Weinstein will perform

at Acme this week. In other news, he recently completed the process of clearing all the music rights for his long-awaited documentary on musician/actor Michael des Barres. "That should finally come out sometime this year," he reports. Usually when he returns to the Twin Cities he does a show with old pal Chris Bliss. While he'll be on his own this time, Weinstein prefers to work with friends when he can. "My favorite expression of friendship is making stuff with friends, doing a creative project. That's the most fun you can have." To that end he'll often feature for buddies Tom Segura and Chad Daniels. "When I do standup, it's more fun to have someone you can hang out with as opposed to just tell jokes, get check, go home." Speaking of old friends and projects, many fans are curious about Weinstein's possible return to *Mystery*

Science Theater 3000. He laughs, and says, "All I can say is I'm not allowed to say." 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 4.11

ART/FLOWERS ART IN BLOOM 2019

MINNEAPOLIS INSTITUTE OF ART
Art in Bloom might be one of the best signs of spring in Minneapolis. Each year, Mia invites florists to create arrangements inspired by pieces from the museum's collection. The results feature a refreshing mix of interpretations, whether floral artists are matching the colors of an abstract work or pulling things together to call back to the shape of a sculpture. You can stop by and see these pieces during gallery hours all weekend, and there are planned happenings. Thursday's Flowers After Hours features a runway show with models rocking looks made from natural elements, while Friday's TGI Flowers will offer cocktails and other entertainment. Sunday will be especially family-friendly, with activities in the galleries. The festival also offers a variety of workshops, talks, and benefit parties. Find the complete schedule at artsnmia.org. Most events are free; some require tickets. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through Sunday —JESSICA ARMBRUSTER**

FRIDAY 4.12

DANCE RAGAMALA DANCE COMPANY AND BROOKLYN RIDER

O'SHAUGHNESSY AUDITORIUM
Here's how classical lives on in contemporary art. For tonight's performance at the O'Shaughnessy, string quartet Brooklyn Rider, first introduced to us by Liquid Music, will reimagine the restorative properties of classical music with "Healing Modes," based on compositions by Beethoven and five contemporary women composers.

CONTINUED ON PAGE 16 ►

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CITY PAGES



A-LIST

Get on the bus to
Record Store Day.



ELLEN SCHMIDT/MINNESOTA DAILY

CONTINUED FROM FRIDAY ►

Then Ashwini Ramaswamy leads her troupe, Ragamala Dance Company, in a new work she created. Titled “Nocturne,” the piece utilizes the classical Indian dance form Bharatanatyam to reimagine the relationships between the human, natural, and metaphysical migrations that occur at night. 7:30 p.m. \$34. 2004 Randolph Ave., St. Paul; 651-690-6700. —**CAMILLE LEFEVRE**

BARHOPPING

TIKI WEEKEND SPRING KICKOFF

DU NORD CRAFT SPIRITS

It’s spring in Minnesota. That means one day we might get slushy snow, the next it will be sunny and bikeable. All of that is better than what we had last month, so let’s celebrate. This weekend, Du Nord is hosting a staycation in Minneapolis. They’ll be busting out a rum they’ve saved for this party, and will mix it into fancy tiki drinks. Food trucks will stop by each day. Potter’s Pasties and Pies is scheduled for Friday, and singer-songwriter James Rone will play tunes that evening. The patio will be open all weekend, and spring attire is encouraged. 4 p.m. to midnight Friday; noon to midnight Saturday. 2610 32nd St. E., Minneapolis; 612-799-9166.

Also Saturday —JESSICA ARMBRUSTER

DANCE

CONTEMPO PHYSICAL DANCE

THE COWLES CENTER

Contempo Physical Dance, a group that fuses Afro-Brazilian, capoeira, and contemporary forms, presents two pieces at the Cowles Center. One is the world premiere of “Lágrima Fora do Lugar (Tear Out of Place),” a new solo choreographed and performed by artistic director Marciano Silva Dos Santos. For that work, Dos Santos conducted research in Brazil, interviewing quilombolas,

Afro-Brazilian residents of the quilombo settlements first established by escaped slaves in Brazil. He also draws inspiration from a book by Brazilian actress and author Suely Bispo, whose voice makes up part of a sound composition by Divan Gattamorta. “SenZalma,” which debuted in 2014, takes its title from the word “senzalas,” which means “slave quarters,” and “alma,” the word for “soul.” Inspired by the poem “O Navio Negreiro (The Slave Ship)” by 19th-century Brazilian abolitionist Antonio de Castro Alves, the piece uses symbolic gestures to evoke this awful part of Brazil’s history. 7:30 p.m. Friday and Saturday. \$20-\$28. 528 Hennepin Ave., Minneapolis; 612-206-3600. **Through Saturday —SHEILA REGAN**

SATURDAY 4.13

BUS RIDES

RECORD STORE DAY BUS SHUTTLE CRAWL

SLEEPY V’S AND INDEED BREWING

As always, there’s a lot happening for Record Store Day. In addition to limited releases, live music, and deals at music shops around town, there will also be pop-ups across the metro at breweries, restaurants, and bars. The Record Store Day Bus Crawl will take you to a generous selection of these events. Hop on a shuttle at either Sleepy V’s or Indeed Brewing to be whisked away to places like Flashlight Vinyl, Pat’s Tap, Needle Doctor, Venn Brewing, Clockwerks Brewing, and Inbound BrewCo without having to worry about parking or getting to your next destination. There are two different bus routes, each running two cycles during the day, so whether you’re a morning or afternoon person you have options. Bus tickets also score you a \$5 record store gift card. Find tickets at tcvc.ticketleap.com. 21+. 8 a.m. to 6 p.m. \$5.

CONTINUED ON PAGE 17 ►

SATURDAY

DOGS/SPORTS

DOG OLYMPICS 2019

MINNESOTA STATE FAIRGROUNDS

Many dog owners have the notion that their canine companion harbors a talent that separates them from the shaggy pack. Perhaps your schnauzer can navigate a treat-laden path without pausing for a nibble? Or you have a husky known for dashing between obstacles with astonishing agility? For pups up to the challenge, the 2019 Dog Olympics offers a playful environment for showing off such skills. Organized by students at the University of Minnesota College of Veterinary Medicine, the daylong fundraiser offers a wide range of activities, including two obstacle courses. Enticing snacks serve as both the challenge of Temptation Tower and the motivating factor of Mr. Ed's Peanut Butter Race. Owners can bond with their doggos during a dance-off, through an attire-changing relay, and over a game of musical sit. The \$10 admission provides access to the event and entry into any of the contests. Dogless humans are also welcome to attend and cheer on the participating pooches. Best of all, with the event's proceeds earmarked for Secondhand Hounds Animal Rescue, every attendee will walk away champions of a worthwhile cause. 11 a.m. to 4 p.m. \$10. 1265 Snelling Ave. N. (AgStar Arena), St. Paul. —BRAD RICHASON



KAJANI

CONTINUED FROM SATURDAY ►

Indeed Brewing, 711 15th Ave. NE, Minneapolis; 612-843-5090. Sleepy V's, 1226 Second St. NE, Minneapolis. —LOREN GREEN

PARTY

PRINTERSTELLAR

MODIST BREWING CO.

Printerstellar is Modist's third anniversary party, to be celebrated with a special collection of space-themed art prints on sale. Proceeds will raise money for Reach for the Stars, a nonprofit that helps send kids to space camp. The North Loop brewery will also help kids and adults reach for the stars with a virtual reality space tour, live mural painting, and food (including eats from Galactic Pizza). There will also be plenty of special beers on tap, and live and DJ tunes will include sets from Astronautalis, Astralblak, NUR-D Club, Mike2600, and Babyghost. 3 p.m. to midnight. Free. 505 N. Third St., Minneapolis; 612-454-0258. —LOREN GREEN

ART/DOGS

DOG DAY 2019

CALIFORNIA BUILDING

It's not every day that you can bring your dog to an art crawl, but that is exactly what you are supposed to do at California Building's Dog Day. The open-studio event will showcase 25-plus artists in galleries and other spaces for you to explore. The first 100 guests will score swag bags filled with treats and deals for pups, and humans can enjoy free coffee as well. Other fun includes a photo contest

and lots of socializing with dog lovers and art hounds. 11 a.m. to 4 p.m. Free. 2205 California St. NE, Minneapolis; 612-788-5551. —JESSICA ARMBRUSTER

NERDERY

GEEKCRAFT EXPO TWIN CITIES

MINNEAPOLIS CONVENTION CENTER

GeekCraft Expo is a little bit like a vendor's mart at a ComicCon. Here all fandoms are welcome, whether you're into super kawaii anime or watching people shred zombies on *The Walking Dead*. There will be cute-as-hell plushies made to look like Pokemon and Totoro, candles and bath bombs named after characters from *Supernatural*, and plenty of 12-sided-die jewelry. Have you always wanted a Teenage Mutant Ninja Turtle outfit with built-in tutu? They have that here, too. All of these sweet items are handmade by local geeky crafters and makers. Added bonus: This event is free if you register online at www.eventbrite.com. 10 a.m. to 5 p.m. Saturday; 10 a.m. to 4 p.m. Sunday. Free if pre-registered; \$2 otherwise. 1301 Second Ave. S., Minneapolis; 612-335-6000. Through Sunday —JESSICA ARMBRUSTER

CRAFTS

ARTISTS IN ACTION: THIRD DAUGHTER RESTLESS DAUGHTER

MINNESOTA MUSEUM OF AMERICAN ART

Hmong sisters Wone Vang and Youa Vang of Third Daughter Restless Daughter are the subversive cross-

CONTINUED ON PAGE 19 ►

CITY PAGES



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WE TURN 40, AND 56 BREWING JUST HAD TO BREW A BEER ABOUT IT. BE THE FIRST TO TRY THE TART, JUICY, SOUR IPA—PRESS CHECK— BREWED WITH LORAL & MOSAIC HOPS.

WHAT: CITY PAGES' PRESS CHECK SOUR IPA LAUNCH PARTY

WHERE: 56 BREWING

WHEN: SATURDAY, APRIL 20
STARTING AT NOON

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 12:00noon Wax Lead
 1:00pm DJ Micky Alfano of Night Moves
 2:00pm 26 Bats!
 3:00pm DJ Andrea Swensson
 4:00pm David Huckfelt of The Pines
 5:00pm DJ Lori Barbero

10:00am-4:00pm DJ FunSize, School of Rock and kids' crafts behind the store in the Dogfish Head Hangout

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Sat, Apr 13, 7:30 pm

Halfway to Dawn

Explore the life of jazz musician Billy Strayhorn in a vibrant multimedia dance/theater work.

Get your tickets today!

NORTHROP
 UNIVERSITY OF MINNESOTA
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David Rousseve/REALITY in Halfway to Dawn
 Photo © Ian Douglas

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A-LIST

CONTINUED FROM SATURDAY ►

stitch dream team you didn't know you needed in your life. These funny and talented sewers will be at the Minnesota Museum of American Art to teach you about their punk-rock crafty ways. Try your hand with the needle and hear stories from these two talented artists. While you're at it, you can check out "The Good Making of Good Things: Craft Horizons Magazine, 1941-1979," an enticing exhibit that pairs the museum's extensive collection of craft art with issues of the magazine that was put out by the American Craft Council. 2 to 5 p.m. Free. 350 Robert St. N., St. Paul; 651-797-2571. —SHEILA REGAN

DANCE

DAVID ROUSSEVE/REALITY

NORTHROP

African American jazz composer Billy Strayhorn, who often collaborated with Duke Ellington and created an oeuvre that's shaped the history of American music, inspired David Rousseve's new work, *Halfway to Dawn*. With a movement style integrating jazz, modern, and social dance, Rousseve and his

company give choreographic form to Strayhorn's music, as well as to his life in 1940s-'60s Harlem as a gay man and civil rights activist. An abstract work that incorporates video-projected text and art, *Halfway to Dawn* lifts Strayhorn's life into public consciousness through a theatrical dance performance that engages the heart. The performance is followed by a post-show Q&A. 7:30 p.m. \$22-\$47. Northrop, 84 Church St. SE, Minneapolis; 612-624-2345. —CAMILLE LEFEVRE

SUNDAY 4.14

THEATER

METAMORPHOSES

GUTHRIE THEATER

Unlike the spectacle-laden extravaganzas that typify Broadway sensations, the 2002 staging of *Metamorphoses* hearkened back to the essentials of drama, summoning the pantheon of Greek mythologies cataloged in Roman poet Ovid's timeless masterpiece. The work radiated a contemporary vitality courtesy of Mary Zimmerman's culturally resonate adaptation (based on the translation of David R. Slavitt). Zimmerman picked



David Rousseve and company clown around onstage.

IAN DOUGLAS

up a Tony Award for best director, providing further recognition for the captivatingly imagined retelling of triumphs and tragedies so legendary they're part of our storytelling DNA. *Metamorphoses* is being revisited by Berkeley Repertory Theatre with Zimmerman back in the director's chair, overseeing an ensemble that includes numerous original cast members. The work's signature set design will return, including a large pool that serves as an transformative piece, both literal

and figurative, capable of conveying everything from an embryonic calm to a tempestuous rage (the latter having necessitated a "splash zone" in the front row for audiences). Still stunningly realized some 17 years later, this production sets out to divine fresh inspiration from the perpetual tides of ancient mythology. The show is in previews April 13-17. 7:30 p.m. Tuesdays through Saturdays. \$29-\$78. 818 S. Second St., Minneapolis; 612-377-2224. **Through May 18** —BRAD RICHASON



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Directed by Iciar Bollain

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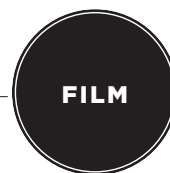
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SHAZAM!

DC takes a turn to reveling in adolescent fun



STEVE WILKIE & © DC COMICS

BY TONY LIBERA

This reviewer's distaste for the DC Extended Universe is well documented in the annals of City Pages, so the fact that I didn't hate every single thing about Warner Bros.' latest, *Shazam!*, should speak volumes.

Don't get this twisted: It doesn't hold a candle to most Marvel entries, and G.O.A.T. superhero flick *The Dark Knight* makes Billy Batson's debut look like amateur hour. That said, *Shazam!* reaches a nice balance between heart and levity, establishing itself as a different kind of DC film—a kids' movie—and coming out a bit better for it.

The backdrop isn't anything revolutionary. Like damn near every DC hero, Batson (played by both Asher Angel and Zachary Levi) is parentless. But where Bruce Wayne had Alfred and Kal-El had the Kents, young Billy is alone, running from home to home in search of the long-lost mother he was separated from years ago.

If there's one glaring flaw, it's the drawn-out unbelievability of a parent just losing their kid at the fair and then never being

seen again, but *Shazam!* shoves that to the back of our minds before trotting along to more supernatural endeavors. It is nice, however, to see a unique foster-family dynamic presented on the big screen.

After taking down a couple bullies who picked on his new brother, Billy runs to a Philadelphia subway car and finds himself transported to a magical lair. It's here the original Shazam (Djimon Hounsou) informs Billy that the seven deadly sins have been unleashed upon the world, courtesy of a big bad bald dude named Dr. Thaddeus Sivana (Mark Strong). No longer powerful enough to fight this great evil himself, Shazam passes his powers on to Billy.

As origin stories go, there's nothing groundbreaking here. Sivana is about as one-dimensional as a villain gets, and Billy's broader arc plays out pretty much by the book. But *Shazam!* finds some success outside the usual plot points by keeping its mindset young and leaning into comedy that actually fits its characters.

The conceit of a scrawny kid transforming into a superhuman adult lends itself to

SHAZAM!

directed by David F. Sandberg
area theaters, now showing

plenty of gags, from a superpower testing montage to a strip club visit and alcohol purchase. And where most superhero outings of late inevitably return to more adult themes, *Shazam!* revels in adolescent fun. This is the first live-action comic feature in years that actually feels like a kids' movie, and there's something very refreshing about that.

So *Shazam!*, despite some major issues, works well as an entry point for younger audiences less familiar with the genre. At its worst, the old-hat plotting makes for an intermittently boring adult experience. But at its best the movie offers a couple good laughs and some welcome simplicity. There are no Sokovia Accords or other complex political machinations here, no wrong-time romantic relationships or military industrialization. Just a kid and some wizard powers, like the good ol' days. *Shazam!* is an OK movie, but for the DCEU that's a giant step up. **B**

VELVET SWING

Umbrella Collective revisits the infamous Evelyn Nesbit



COURTESY OF UMBRELLA COLLECTIVE

BY JAY GABLER

History has long been a popular source of theatrical subject matter, but a new wave of plays is taking a more pointed interest in how history is written—specifically regarding members of communities that traditionally haven't been allowed to do the writing.

Like Mixed Blood Theatre's recent *Roe*, Umbrella Collective's *Velvet Swing* takes an irreverent, multifaceted look at a woman best known for a single episode in a complex life. With *Roe* that was Norma McCorvey of Roe vs. Wade, and in *Velvet Swing* it's Evelyn Nesbit of "The Trial of the Century."

That would be the 20th century, and the trial of Harry K. Thaw, Nesbit's husband. What fascinated the public is that there was no question regarding whether Thaw shot and killed Stanford White: He did so at Madison Square Garden's rooftop theater on June 25, 1906. The question was whether Thaw would escape punishment by reason of jealous insanity due to White's previous relationship with his wife.

This is where Evelyn Nesbit comes in... and comes in, and comes in, and comes in, and comes in. In the collaboratively created production now onstage at the Bryant-Lake Bowl, directors Alana Horton and Megan Clark have Nesbit alternately portrayed by five different actors.

The decision underscores the ways in which Nesbit has served different symbolic functions for generations of Americans less concerned with who she was than with the thoughts and actions her famously flawless

VELVET SWING

Bryant-Lake Bowl
810 W. Lake St., Minneapolis
Through April 27; 612-825-3737

image as an actress and model inspired in others. Some of those others are portrayed here, with the cast using physicality and simple costume elements to channel characters including Thaw (Mickaylee Shaughnessy) and White (Jessie Scarborough-Ghent).

With Michelle Hernick setting the mood on piano, *Velvet Swing* takes the form of a vaudeville melodrama. The actors often pause for meta-theatrical commentary, but Horton and Clark don't let that sap the momentum of this tight and darkly entertaining show. The performers tell Nesbit's larger-than-life story in winkingly hyperbole while simultaneously acknowledging the very real abuse she suffered.

Ultimately, the play wrestles with the fact that Nesbit spent most of her life living down her legacy, acting on stage and screen but never escaping her association with "playboy killer" Thaw.

For all its intellectual heft, *Velvet Swing* is also a lot of fun. The actors elicit copious chuckles with their mocking portrayals of the men in Nesbit's life, and the show's kaleidoscopic perspective keeps us engaged despite its pointed refusal to lean on reliable true-crime conventions.

Most of all, the show succeeds on the strength of its spirited and supportive ensemble, which also includes Meredith Kind, Natavia Lewis, and standout Antonia Perez. **C+**

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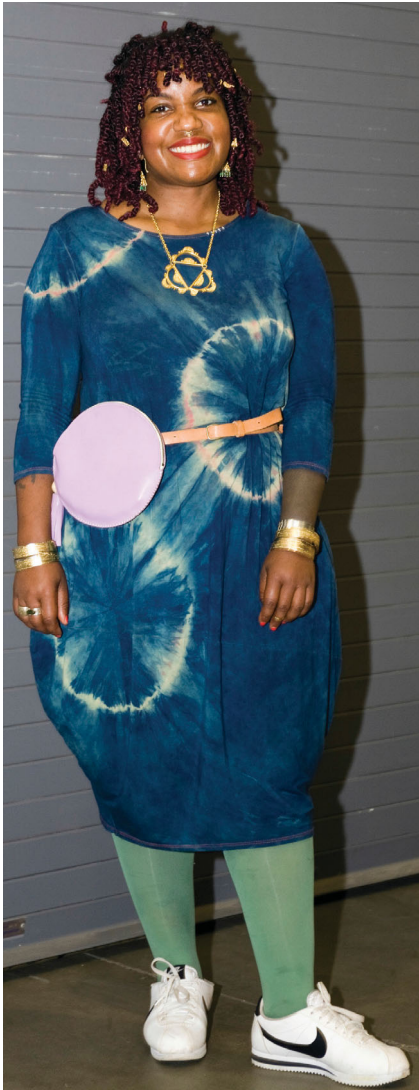
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ALICIA GOODWIN

38, JEWELER AND OWNER
OF LINGUA NIGRA JEWELRY

What are you wearing?

Modern Shibori dress, Eye of the Sun bag, Malka-Chic tights, Lingua Nigra jewelry.

Describe your style:

Vintage, eclectic, Victorian, utilitarian, comfortable.

Where do you get style inspiration?

Lisa Bonet, Punky Brewster, and Blossom.

Best under-the-radar places to shop:

Voloshin for comfortable cotton separates, thrift stores, Essential Elements in Chicago.



BRI BURKE

23, CERAMIC ARTIST

What are you wearing?

Thrifty overalls from Buffalo Exchange, shirt from Target, Doc Martens shoes.

Describe your style:

Functional. I like to be able to move and be able to make my work while looking cool.

Where do you get style inspiration?

I look at other artists and street style.

Best under-the-radar places to shop:

I really just go to thrift stores.



TURA SUGDEN

33, JEWELER

What are you wearing?

Alice & Olivia blouse, Maje cardigan, Madewell pants, Freda Salvador shoes, my own jewelry, and an antique locket.

Describe your style:

Comfortable and casual, mixed textures. I always layer for warmth because I'm always cold.

Where do you get style inspiration?

I try to look at street style and what I see other people wearing.

Best under-the-radar places to shop:

Freda Salvador. I always buy their shoes. They're unique and well-made.

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Saturday, Apr. 13 7:30 pm Aby Wolf & Eric Mayson's Champagne Confetti w. The Now Ensemble	Apr. 14 - 17 & 19 - 20 Minneapolis St. Paul International Film Festival
Sunday, Apr. 14 6:30 pm Koda/Chromatic feat. PaviElle + Static Panic	Thursday, Apr. 18 7:00 pm Fight Club (1999) Digital
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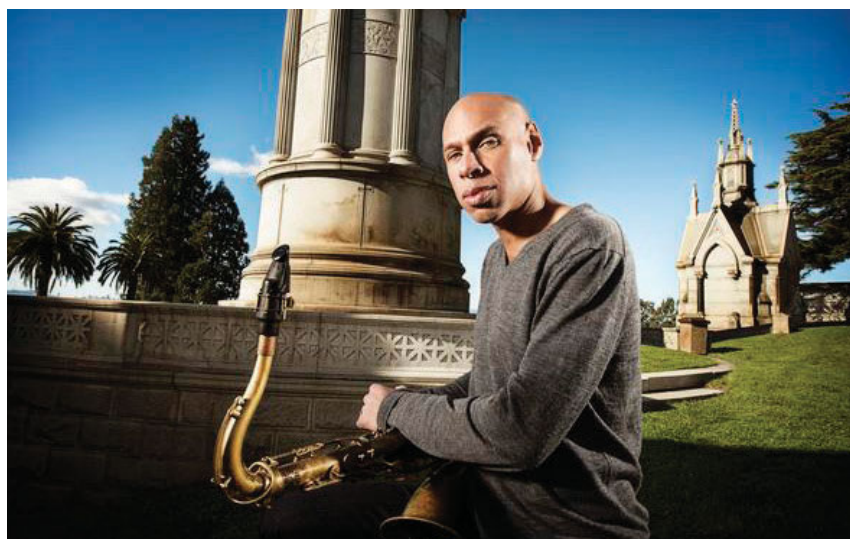


KYLIE J WILKERSON

OVER THE RHINE

PANTAGES THEATRE, FRIDAY 4.12

Grief, loss, tears, and heartache shadow the moody, contemplative, and lovely *Love & Redemption*, Over the Rhine's 15th album. Although melancholy lurks at nearly every turn, including Karin Bergquist's sighing, gossamer vocals, L&R's myriad wounded and troubled hearts ultimately find solace in glimmers of harmony and the haunting electric guitar work of Greg Leisz and Bradley Meinering. After 30 years as OTR, married duo Bergquist and Linford Detweiler still create intimate, intricate, infinitely satisfying atmospheric folk-pop. Carrie Newcomer opens. 8 p.m. \$39.50-\$44.50. 710 Hennepin Ave., Minneapolis; 612-339-7007. —RICH MASON



JAY BLAKESBERG

JOSHUA REDMAN QUARTET

HOPKINS CENTER FOR THE ARTS, SATURDAY 4.13

Prodigious jazz tenor saxophonist Joshua Redman is a breathtaking player with sterling technique and a charismatic sound marked by a probing spirit, thoughtful melodicism, and dazzling improvis. His new album, *Come What May*, features his quartet (pianist Aaron Goldberg, bassist Reuben Rogers, drummer Gregory Hutchinson), which has the lithe synergy of 20 years together, but hasn't recorded since 2001. All Redman originals, the new tunes have traces of blues, soul and funk, but glisten with the thrill and inquisitive quest of revelatory straightahead jazz. 8 p.m. \$37-\$42. 1111 Mainstreet, Hopkins; 952-548-6485. —RICH MASON

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SATURDAY APRIL 13

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SUNDAY APRIL 14

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UPCOMING SHOWS

Apr 19 The 99ers,
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Apr 20 Brunch Show: Trash Catties,
McVicker, & Muscle Beach

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MUSIC CRITICS' PICKS



DAVID MCCLISTER

LUCINDA WILLIAMS & BUICK 6

FITZGERALD THEATER, SATURDAY 4.13 & SUNDAY 4.14

Southern gothic queen Lucinda Williams and her band sweep in for two shows marking *Car Wheels on a Gravel Road*'s 20th anniversary. She'll perform the landmark album in its entirety, plus a set of additional songs from her remarkable career. Critically acclaimed and Grammy-winning, *Car Wheels* secured Williams' rep as a brilliant singer-songwriter with a literary bent and an uncanny knack for revealing life's harrowing fringes. The album essentially traverses Southern backroads, probing emotional ruts and detours via such memorable tunes as "Drunken Angel" and "Lake Charles." 8 p.m. \$41.49-\$78.75. 10 E. Exchange St., St. Paul; 651-290-1200. —RICH MASON

BROOKLYN RIDER/RAGAMALA DANCE COMPANY

O'SHAUGHNESSY AUDITORIUM, FRIDAY 4.12

This double bill of the chamber string quartet Brooklyn Rider and the Ragamala Dance Company purposefully invites the audience to draw their own connections between the two art forms. Like Ragamala, Brooklyn Rider has local roots (in their case White Bear Lake and Stillwater) and a deserved reputation for creative themes. They'll open with "Healing Modes," composed of five new commissions from female composers. 7:30 p.m. \$5-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. —BRITT ROBSON

MYRA MELFORD

TARGET ATRIUM AT ORCHESTRA HALL, FRIDAY 4.12

Myra Melford composes and plays piano with striking originality. Music from her various ensembles—Trio M, Snowy Egret, Be Bread, Tiger Trio—wend lyricism around episodic moods to create impressionistic songs that are seductively cerebral and almost inevitably charming. This solo performance is relatively rare, and it will certainly include selections from her lone solo disc, *Life Carries Me This Way*, inspired by the works of the late visual artist Don Reich. 8 p.m. \$32. 1111 Nicollet Mall, Minneapolis; 612-371-5656. —BRITT ROBSON

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4.16 STAND UP COMEDY 8PM

4.19 ANTHONY GOMES 7PM

4.19 HOTPANTS DJS 10PM

4.26 GOZADERA - LATIN NIGHT

5.6 PEELANDER-Z,
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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): The Qing Dynasty controlled China from the mid-17th century to the early 20th century. It was the fifth-biggest empire in world history. But eventually it faded, as all mighty regimes do. Revolution came in 1911, forcing the last emperor to abdicate and giving birth to the Republic of China. I'm inclined to think of your life in 2019 as having some similarities to that transition. It's the end of one era and the beginning of another; a changing of the guard and a passing of the torch. The coming weeks will be a favorable time to be very active in deciding and visualizing the empire you want next.

♉ TAURUS (April 20-May 20): I hope that sometime soon you'll acquire a new source of support or inspiration. Now is a phase of your astrological cycle when you're likely to attract influences that are in alignment with your deep values. This addition might be a person or animal. It could be a vibrant symbol or useful tool. It may even be a fantasy character or departed ancestor that will stimulate vitality you haven't been able to summon on your own. Be on the lookout for this enhancement.

♊ GEMINI (May 21-June 20): Poet David Hinton analyzed the Chinese word for "poetry." Its etymological meaning is "words spoken at the fertility altar." Let's make that your theme, even if you don't write or read poetry. I suspect the coming weeks will be a favorable time to take a vow or utter a solemn intention in front of a homemade fertility altar. The oath you speak might express a desire to boost your use of your physical vitality; your lust for life, your adoration of the natural world, or your power to produce new human life. Or your vow to foster your fertility could be more metaphorical and symbolic in nature; the imaginative intimacy you will explore or the creativity you'll express in future works of art or the generous effects you want to have on the world.

♋ CANCER (June 21-July 22): Christopher Robin Milne was the son of author A. A. Milne, who wrote the Winnie-the-Pooh stories. He said there are two ways to navigate through life. Either you "take a bearing on something in the future and steer towards it, or take a bearing on something in the past and steer away from it." So in his view, "There are those who look ahead and pull and those who look behind and push." I'm hoping that in the coming weeks and months, you will make a delighted commitment to the first option: taking a bearing on something in the future and steering towards it. I think that approach will inspire you toward the most interesting success

♌ LEO (July 23-Aug. 22): The national animal of Finland is the brown bear. The national insect is the ladybug and the national instrument is a stringed instrument known as the kantele. As for the national author, it's Aleksis Kivi, who produced just one novel that took him 10 years to write. He also published a short collection of odes and a few plays, adding up to a grand total of less than 800 pages of work. I think that the efforts you make in the coming weeks could have a disproportionately large impact, as well, Leo. What you lack in quantity will be irrelevant compared to the sheer quality you generate.

♍ VIRGO (Aug. 23-Sept. 22): I follow the blogger Evanescent Voyager because she makes me cry with sad joy and exultant poignance on a regular basis. One of her other fans wrote her a love note I could have written myself. It said, "Your emotional brilliance and thoughtful passion break me into pieces and then weave me back together with more coherence than I had before reading you. I revere your alchemical talent for undoing me so you can heal me; for lowering my defenses so I can be open to your riches; for demolishing my habitual trance so you can awaken my sleeping genius." I believe that in the coming weeks, life itself will offer to perform these same services for you, Virgo. I urge you to accept!

♎ LIBRA (Sept. 23-Oct. 22): "Love is no assignment for cowards." That's a quote attributed to the ancient Roman poet Ovid. What did he mean? Was he foreshadowing the wisdom of pop singer Pat Benatar, who in 1983 told us, "Love is a battlefield"? Was Ovid implying that to succeed in the amorous arts we must be heroic warriors prepared to overcome fears and risk psychological dangers? Probably. But I will also point out that it takes as much courage to create fun, interesting togetherness as it does to wrestle with the problems that togetherness brings. You need just as much bravura and panache to explore the sweet mysteries of intimacy as you do to explore the achy mysteries of intimacy. Keep these thoughts in mind as you marshal your audacity to deepen and expand your best relationships in the coming weeks.

♏ SCORPIO (Oct. 23-Nov. 21): The literal meaning of the French term *jolie-laide* is "pretty and ugly." Bloggers at wordsnquotes.com define it as follows: "It's a fascinating quirkiness that's irresistible, like a face you want to keep looking at even if you can't decide whether it is beautiful or not." *Jolie-laide* overlaps with the Japanese term *wabi-sabi*, which describes a person or thing that is lovely because of its imperfection and incompleteness. I bring these facts to your attention because I think you have extraordinary potential to be a master embodier of both *jolie-laide* and *wabi-sabi* in the coming weeks.

♐ SAGITTARIUS (Nov. 22-Dec. 21): As Czech playwright Vaclav Havel (1936-2011) matured, he became a political dissident who opposed the Soviet Union's authoritarian grip on his country. Eventually he was a key player in the Velvet Revolution that banished Communism. When Czechoslovakia emerged as a new democracy, its people elected him president. Havel later thanked Lou Reed and the band the Velvet Underground for fully awakening his liberationist leadership. He said their unruly music stoked his longing to establish a culture where total creative freedom was possible. I mention this, Sagittarius, because now is a favorable time to identify the music or art or films or literature that might fuel your emancipation in the coming months.

♑ CAPRICORN (Dec. 22-Jan. 19): Capricorn author J. R. R. Tolkien toiled on his masterpiece *The Lord of the Rings* for 12 years. Once he finished, it wasn't published for more than five years. So 17 years passed between the time he launched his precious project and the time when it reached an audience. I don't think you will need that much patience in shepherding your own venture to full expression, Capricorn. But I hope you'll summon as much faith in yourself as Tolkien had to rouse in himself. To do so will bring out the best in you!

♒ AQUARIUS (Jan. 20-Feb. 18): Released in 1998, *The Prince of Egypt* is an animated film that tells the story of the Hebrew prophet Moses. In the climactic event, the hero uses magic to part the waters of the Red Sea, allowing his people to run across the sea floor and escape the army that's chasing them. To make that seven-minute scene, 28 professional animators labored for 318,000 hours. In the coming months, you could create your own version of that marvel, Aquarius. But you'll need a team to help you, and that team is not yet ready to go. The coming weeks will be a favorable time to get it ready, though.

♓ PISCES (Feb. 19-March 20): Piscean businessman Steve Jobs testified that taking LSD was "one of the two or three most important things" he ever did in his life. It opened his mind in ways he felt were crucial to his development. What are the three most important things you've ever done, Pisces? I invite you to revisit at least one of them, and see if you can take it to the next step of its power to inspire you. What if it has even more to offer you in your efforts to become the person you want to be?

freewillastrology@freewillastrology.com

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CROSSWORD

1	2	3	4	5		6	7	8	9		10	11	12	13
14						15					16			
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68						69				70				
71						72				73				

BLANK SPACE

BY BRENDAN EMMETT QUIGLEY

Across

- 1 Hu's predecessor
- 6 Rating provider
- 10 Some briefs
- 14 He's rarely himself
- 15 ___ fixe
- 16 Castling piece
- 17 "Look who just showed up!"
- 19 Tort sort: Abbr.
- 20 Peak position?
- 21 Athletes on horseback
- 23 Barrel next to a cask, maybe
- 27 ___ port
- 28 Vehicle to be used later in life

- 29 Author who coined the words "multicolor," "tintinnabulation," and "normality"
- 30 Kick out
- 32 Updike short story that takes place in a grocery store
- 34 Kissing sound
- 36 Reagan guess: Abbr.
- 37 "Everything sucks," initially
- 38 Landmark Harlem hall
- 43 Contestant Bergman of "The Challenge: War of the Worlds"

- 44 Tower's grp.
- 45 Elevator guy
- 47 Old Testament minor prophet
- 50 Raring to go
- 52 Show set in labs
- 53 Coach Hagen
- 54 Sneaky
- 56 "She's getting away!"

- 58 Strings around the neck
- 61 Affirmative that sounds like a pronoun
- 62 Upset with the government?
- 63 You can build on them, and a hint to this puzzle's theme
- 68 Skiing mecca
- 69 Tim who is roughly the 256th Democrat running in 2020
- 70 Nintendo villain with a W on his cap
- 71 Compost heap piece
- 72 Counting-off word
- 73 Bar none

Down

- 1 Reggae lover's god
- 2 Chill
- 3 Braves on boards
- 4 Scribbling in the margin
- 5 Orange tree spot
- 6 Activity tracker meas.
- 7 Get ready for
- 8 Open up a window, e.g.
- 9 Lumberjack's equipment
- 10 Lift provider
- 11 Give someone a seat?
- 12 Senile one
- 13 Nighttime picture?
- 18 Glowing reviews
- 22 The Crimson Tide, familiarly
- 23 Secretary's stat.
- 24 First state to allow women to practice law
- 25 Tidal type
- 26 Small songbird
- 31 "The Godfather" actor
- 33 Choir voice

- 35 Yes guitarist Steve
- 37 Enjoy heartily, as on Thanksgiving
- 39 Grazing spots
- 40 Jobs, so to speak
- 41 Carve into steel
- 42 First blank in the palindrome "___ to vote, ___!"
- 46 Second blank in the palindrome "___ to vote, ___!"
- 47 Wheel covering
- 48 "Becket" actor
- 49 Cook with oil
- 50 Saluting phrase
- 51 How one might address a couple
- 55 French 101 book
- 57 "La Vie En Rose" singer
- 59 Buddy
- 60 PDF image, maybe
- 64 "I can't decide"
- 65 Dormitory overseer, briefly
- 66 French pronoun
- 67 Our sun

Last Week's Answer

S	H	E	E	T	S		R	E	D	C	L	A	Y
H	E	X	N	U	T		S	E	R	E	N	A	D
A	R	C	A	N	A		T	E	N	S	E	D	U
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N	E	S	T	S		O	L	E			D	A	H
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S	H	A	Y	S			E	I	S		A	B	A
N	E	T			S	E	C		J	A	S	O	N
	W	H	A	T	S	T	H	E	D	E	L	E	Y
T	O	E	T	O	T	O	E		A	L	T	O	I
C	O	R	A	L	I	N	E		B	L	O	U	S
B	L	E	D	D	R	Y			S	Y	N	T	H

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SAVAGE LOVE

Overfished

I feel bad but can't seem to change

I'm a heteroflexible married cis woman in my 40s. I'm also a POS cheater and a catfish. I really fucked up.

One year ago, I met an older man in an online fetish forum. He sent me an unsolicited PM, and we have talked for hours every day since then. My husband, whom I've been married to for more than 20 years, does not know that I am having an emotional affair. I have no intention of telling him what I've done.

I have been honest with my online boyfriend about everything except my name, my age, and the fact that I have a husband. (I know those are all really big things to lie about.)

My boyfriend lied to me early on about his name, age, and relationship status, but came clean out of guilt. So I had the opportunity to say that I lied too, but I didn't take it. I know what I'm doing is wrong. My husband would be very hurt if he knew. And my boyfriend, who wants to make a life together, would be very hurt as well.

I'm in love with both men, but I'm not leaving my husband. I know the only right thing to do is break things off with my boyfriend. I've tried multiple times: I've told him that he is better off without me, that I'm a bad person, and that he shouldn't trust me. Each time, he convinces me to stay.

We have not been physical. We have never even been in the same room, much to his dismay. I have thought about telling him the truth, but I am worried about my safety, and I do not want to hurt him any worse than I already have. Plus, I'm a fucking coward.

I am in treatment for PTSD. My therapist believes that my actions are a coping mechanism—i.e., it is easier to pretend to be someone else than it is to be me. I don't think she's wrong, but I also don't think it excuses what I've done. How do I end this relationship without doing any more damage to my two partners?

CONNING AND TRICKING FOR
INTENSELY SELFISH HAVEN

Far be it from me to question your therapist's assessment. Her insights are doubtless more informed, but I think her framing falls short.

She describes your actions as a coping mechanism: You told a stranger lies and

abused your husband's trust to escape your miserable life. If you weren't so fucking miserable—if other people and/or circumstances hadn't conspired to make you so fucking miserable—you wouldn't have done this.

But despite your therapist's efforts to help you down off that hook, you seem determined to hang there. She's offering

you absolution, while you stand around flagellating yourself ("POS cheater," "fucking coward," "bad person," etc.).

Personally, I think you're entitled to your feelings. Go ahead and feel terrible. You did a bad thing. But if feeling terrible doesn't motivate you to make changes... well, it's not for me to question your sincerity.

Some people think it's okay to do terrible things

so long as they have the decency to feel terrible about them. If you're not one of those people, doing something about it will alleviate your misery.

Here's what you need to do: End things with your boyfriend. Write him an email, tell him the truth about your age, marital status, and unavailability. Don't share your real name with him. You're under no obligation to do so, and if he turns out to be the vindictive type, you don't want him to have your real identity.

Here's what you need to learn: You didn't do this because you're miserable. You did this because it was fun. We call it "play" when children pretend to be someone or something they're not.

Most adults don't make time for play, but even adults need play, and some need more than others. You found a playmate who helped make your fantasies feel real. The play made you feel better at first, but the dishonesty and stress of deceiving two people eventually wiped out the benefits.

You need to find a way to build some play into your life, sexual and/or nonsexual, that doesn't require you to lie or hide. It would be great if you could do that with your husband, but if he's not willing, get his okay to play on your own.

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